canadian film digest

MR F COLAMECO
% PALACE THEATRE
DRAWER 640
TIMMINS ONT

A MONTHLY COMMENTARY ON THE CANADIAN MOTION PICTURE SCENE

NOVEMBER, 1971

'MAHONEY'S ESTATE' NOW FILMING AT TORONTO INTERNATIONAL FILM STUDIOS

Story on page 17

WALT DISNEY PRODUCTIONS'

Bedknobs and Broomsticks

A live action-cartoon spectacle

CHRISTMAS ATTRACTION at the RADIO CITY MUSIC HALL

and ANAHEIM • ATLANTA • BALTIMORE • BOSTON • CHARLOTTE
CHICAGO • CINCINNATI • CLEVELAND • CORAL GABLES • DALLAS • DENVER
DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY • LOS ANGELES
LOUISVILLE • MILWAUKEE • OKLAHOMA CITY • OMAHA • ORLANDO
PHILADELPHIA • PHOENIX • PROVIDENCE • ROCHESTER
SACRAMENTO • SALT LAKE CITY • SAN DIEGO
SAN JOSE • TORONTO • WASHINGTON, D.C.

WALT DISNEY productions
presents
BEDKNOBS and BROOMSTICKS
starring
ANGELA LANSBURY
DAVID TOMLINSON
RODDY McDOWALL
SAM JAFFE • JOHN ERICSON
Screenplay by
BILL WALSH and DON DaGRADI
Based on the book by
MARY NORTON
Music and Lyrics by
RICHARD M. SHERMAN and
ROBERT B. SHERMAN
Music Supervised and
Conducted by IRWIN KOSTAL
Choreography by
DONALD McKAYLE
Produced by BILL WALSH
Directed by ROBERT STEVENSON
TECHNICOLOR®
Released by
BUENA VISTA DISTRIBUTION CO., INC.
©1971 Walt Disney Productions

EXCLUSIVE CANADIAN DISTRIBUTORS:

BELLE VUE FILM DISTRIBUTORS LIMITED
HEAD OFFICE — TORONTO

canadian film digest

A MONTHLY COMMENTARY ON THE CANADIAN MOTION PICTURE SCENE
Encompassing the CANADIAN MOVING PICTURE DIGEST, founded in 1915, and the CANADIAN FILM WEEKLY founded in 1941.

LET THE CHIPS FALL WHERE THEY MAY

•

There was a time when managing a theatre was a serious, full-time job, and the local theatre manager was not only a Showman by nature and experience, but a man of considerable stature in his community. He walked in dignity and rubbed shoulders with the great and near-great, both in his work and in his leisure time—such as it was. An honestly dedicated manager was wedded to his theatre and spent the major portion of his daily 24 hours 'On the Job', and the great majority found it a satisfactory and exhilarating experience. And, the theatre owners derived maximum benefits from this dedication.

But time took its toll, and being only mortals, managers grew older, some died, others were retired to make way for new blood. The manpower situation became so critical that theatres were turned over to young kids in their teens, with no background and no experience, and certainly no desire to follow in the footsteps of their predecessors. Many became simply 'key carriers'—opening the theatre sometimes on schedule, and locking up. Some didn't even go that far, but delegated those duties to a doorman, cashier, candy girl, or even a lone usher so they could attend to their own pleasures and show up in time to collect their pay and sometimes sign the reports.

'Showmanship' had died an inglorious death, and the box-office began to suffer, and nobody seemed to care. The new breed of manager wasn't around long enough to get to know anybody . . . politicians, news media, merchants or even their own customers. Some openly admitted that they were just using the job as a stepping-stone, and were ready to quit the moment something better turned up. Still, nobody cared.

In retrospect it seems that the 'Golden Age' of the movies suffered a relapse not only because of the worsening product situation, but the equally serious lack of experienced, knowledgeable theatre managers qualified to properly sell such product as was available.

It is still not too late to plug the management 'Generation Gap', and force a re-birth of Showmanship as we knew it, if we'll only swallow our pride and concede that good executives as good wine, improve with age.

EDITOR

IN THIS ISSUE

Production Scene

Special Section

Toronto International Film Studios

C.P.P. Award Presentation

Canadian Production

'Mahoney's Estate', and 'The Rowdyman'

EDITOR
DAN KRENDEL

Asst. Editor
HARRIET BERNSTEIN

Published Monthly
by
Film Publications of Canada Ltd.
175 Bloor St. E.
Toronto 285, Ont.
Telephone 924-3701

Second Class Mail
Registration No. 2587
Postage Paid in Oshawa

OUR BUSINESS by N.A. Taylor

A FEATURE FILM QUOTA FOR CANADA

Should Canada have a feature film quota? Such a move has been advocated, frequently, by various individuals and groups, in recent years. The current spurt in feature production has increased the demand. It is high time that the merits and drawbacks of such suggestion should be discussed in a sensible and dispassionate manner.

The case for a Canadian feature quota is based on the theory that if every theatre has to run a percentage of Canadian films, more distributors would be forced to distribute them and all theatres would have to play them. This, it is claimed, would be a logical extension of the CRTC. The concomitant, of course, is that this would lead to greater employment in the area of film-making and some people would benefit accordingly. Therefore, it would appear to become principally a "make work" project. We know of no other arguments to further the case.

Feature films for exhibition in motion picture theatres for an admission price, do not fall into the same category as documentary or entertainment films or shows for TV. In the case of TV, the public airwaves are being used for transmission and, presumably, for profit if broadcast by private enterprise. There is good reason for quota in TV because it is not only an entertainment but an information medium and it is extremely important that Canadian talent has a "showcase". A great many writers, actors, producers and skilled workers have been living comfortably or marginally, for years from the annual expenditures made by the CBC in production. Notwithstanding, there has been continuing complaint that not enough is being produced in Canada. It is important to note that production of Canadian shows does not necessarily guarantee creation of Canadian audiences.

This system of quota for TV does not fit feature films. Under the most favourable circumstances, Canada cannot represent more than 10% of the potential of a feature film. We have seen examples where films produced, in French, in Quebec, have recouped all their negative costs and have even made profits. This does not necessarily apply to films made in the English language. In this area we must assume that the production of feature films becomes primarily an export product. Therefore, if one hundred per cent potential booking was realized on any Canadian feature and on the assumption that it did very good business at the box-office, one could still not anticipate recoupment of negative costs. It does not make much sense to sponsor the production of Canadian films simply to lose money in Canada. Quota films have always notoriously been made "for cheap". In the old days, before TV, it was possible in a country like England, to recoup costs and make a modest profit out of such films. This no longer is the case and the potential there is considerably higher there than that in Canada.

Some years ago, while acting as a member of a panel in a seminar on Canadian film production, one aspiring young producer put the following question: "Are you in favour of a quota for Canadian feature films?" To which we replied, "The answer is a big yes, provided, at the same time, the government will legislate that people will have to go and see them." And that is really the core of the whole matter.

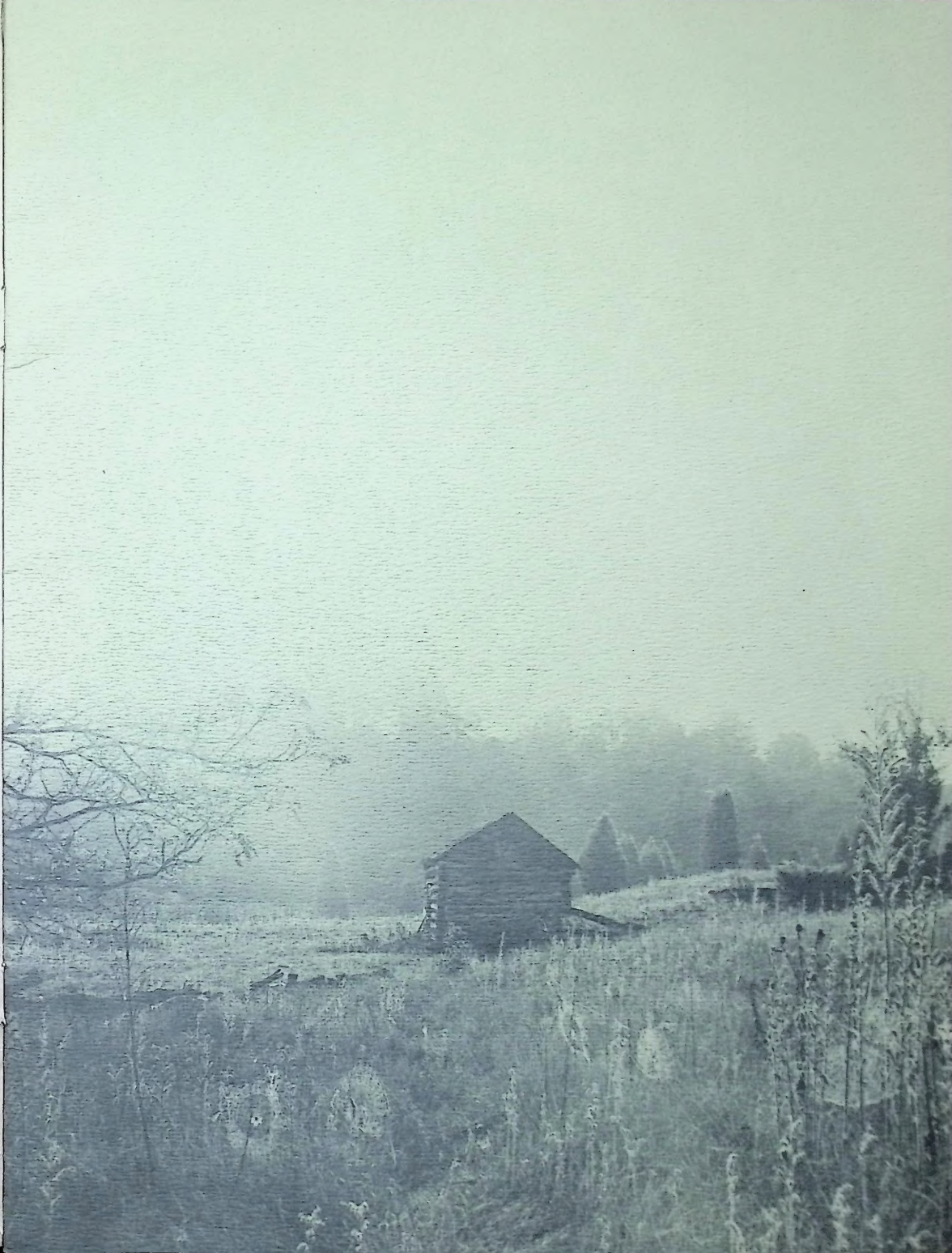
The quota system existed in England for many years before the advent of TV and even in those days it was difficult to get people to pay to see films which they would rather avoid. It is questionable whether, even in dictatorship countries, people can be forced to look at movies they do not want to see. It must follow, therefore, that legislating theatres to play movies no one wants to see is, after all, not the answer. A continuing and viable motion picture feature production industry cannot be based on quota and will create more evils than it will do good. In point of fact, there is only one way in which an industry can be established and that is with the right aid from the government. Because of our constitution and our relatively small population, it is evident that we cannot emulate the type of aid which has been established in many foreign countries. Another way must be found and it must be practical so that any government in power will not be subject to censure or criticism.

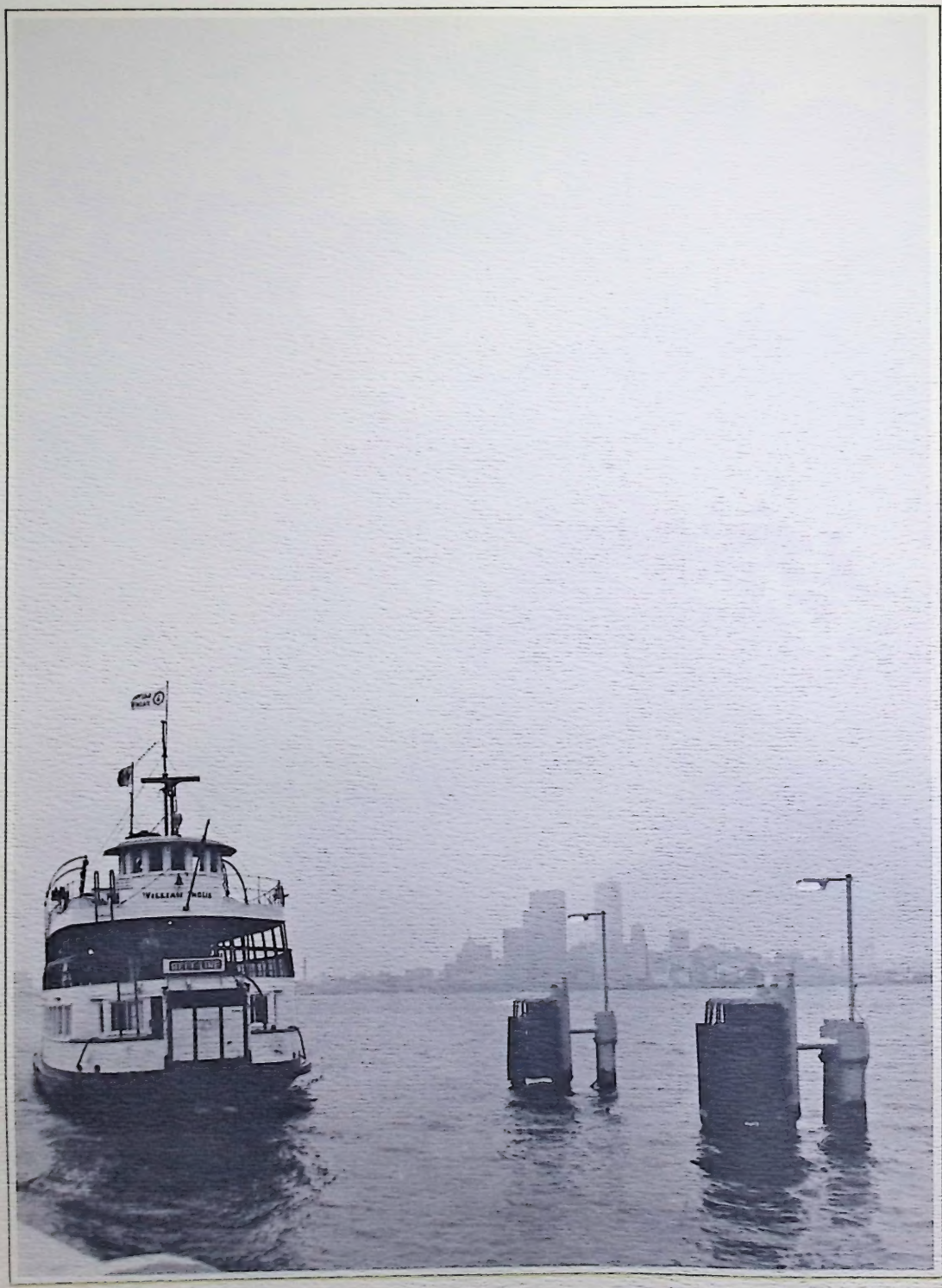
The Canadian content quota is no guarantee of Canadian viewership. Those set owners, who have available to them, American television by the twirl of a dial, may very well switch if Canadian content or entertainment does not prove interesting.

It has frequently been stated, quite glibly, by those who have an axe to grind, that distribution of films in Canada is controlled by foreign interests. This is only a half truth. There are a number of good and responsible Canadian film distributors. They are constantly on the watch for any films which are "bookable". The statement has also been made that the principal circuits are foreign controlled and, therefore, not desirous of helping Canadian feature production. This also is a half truth. Both distributors and exhibitors must operate on prudent commercial lines or go out of business. Therefore, to distribute or attempt to exhibit films which will not sell tickets must be economic suicide. In point of fact, neither distributor or exhibitor cares at all where a film is produced. The criterion must always be quality and attractiveness for the public.

The suggestion has also been advanced that the government set up a circuit of small-seating, low overhead cinemas to exhibit features of "limited commercial potential". Anyone with even a partial knowledge of theatre operation must know that this is a snare and a delusion. The cost and losses would soon prove to be a quagmire of financial loss for the government.

We have always been in favour of a greater motion picture feature film industry for Canada. This must be built on a solid foundation, rather than one of sand. There is a way for the government to do this, if it has a mind to, without the expenditure of any further funds. The advantages and benefits would be manifold. Certainly, the answer does not lie in quota.

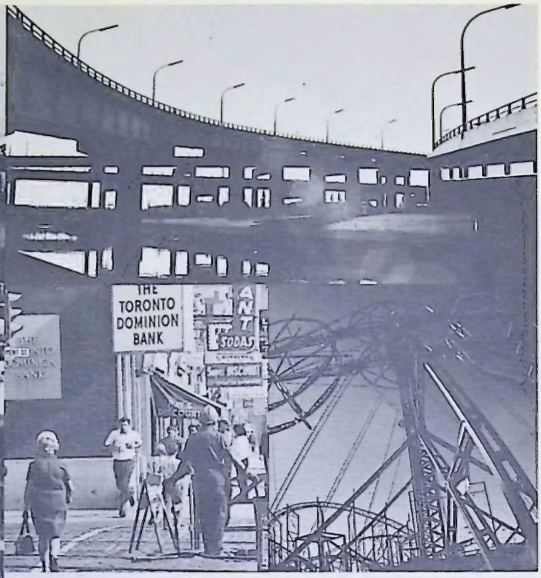




Wilderness Rivers And Lakes

Wilderness
Rivers
And Lakes

Mountains
Deserts
And Forests


THE
TORONTO
DOMINION
BANK

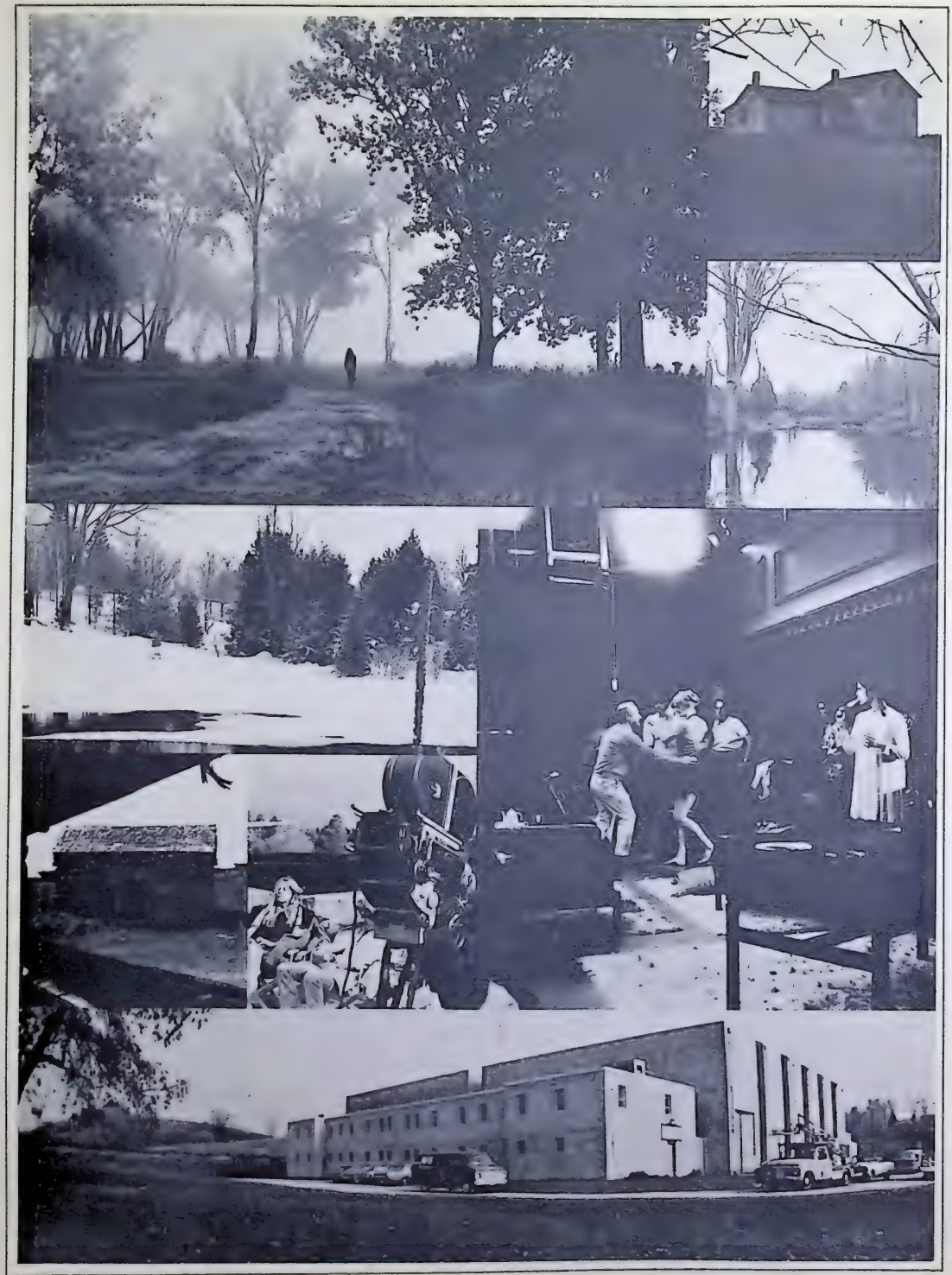
Wilderness
Rivers
And Lakes

Mountains
Deserts
And Forests

Cities and
People
And Talent

Toronto
International
Film
Studios

A unique place to make films.



Imagine a place located
deep in the heartland of Ontario,
the Canadian province
that is so large you could drop the states of
Texas, New York and Massachusetts
into it and still have plenty of room
to add the United Kingdom
and all of the 120 Bermudian Islands.

Imagine a back lot of 140 acres
of trees which were there when
Columbus discovered the new world;
a river shallow and deep
winding through picturesque hills; and on
the edge of this virgin land,
a complex of solidly constructed modern buildings:

two sound stages, each
120 feet by 80 feet and 33 feet high
each sound-proofed from the other
and also from the connecting 160 foot long and
40 foot wide carpentry, mill and plaster shop;
include an attached air-conditioned administrative
building containing 10 production offices,
16 dressing rooms, 8 editing rooms, screening rooms,
2 wardrobe rooms, and 2 make-up rooms.

Imagine all this in
the metropolitan city of Toronto
one hour from New York
three and a half hours from Los Angeles
six and a half hours from London
and you have an accurate description of the
finest film studios east of Hollywood:
Toronto International Film Studios...
A place that offers not only
access to the most varied and magnificent
natural resources anywhere,
but also provides the services of a vast pool
of human resources.
People like..

N. A. (Nat) Taylor, a recognized leader
of the Canadian Film Industry.
With his associates, he built the Toronto
International Film Studios
as a visible expression of their faith in the
future of film-making in Canada . . .
A country that has long been a spawning-ground
for international film talent,
directors, writers, actors, names such as:

Sharon Acker, Paul Almond, John Aylesworth,
Lloyd Bochner, Christopher Chapman, Leonard Cohen,
John Colicos, Glenn Ford, Don Francks,
Syd Furie, Lorne Greene, Arthur Hailey,
Donald Harron, Harvey Hart, Arthur Hill,
Arthur Hiller, Francis Hyland, Charles Israel,
Norman Jewison, Claude Jutra,
Ted Kotcheff, Frank Peppiatt, Christopher Plummer . . .

the list goes on and on.
And as Canada continues to grow, so the
country continues to produce
the human resources – the people and the talent –
with which some of the great
motion pictures of the future will be produced.
Technicians, equipment, technical
facilities, all are available in Toronto –
cameras – Panavision 70 and 35,
Mitchells and Arrieflex, blimped and wild,
Éclare self-blimped 16 and 35;
Moveola and Fisher dollies, Steinbecks, moveolas,
Nagra sound equipment, everything conceivable
in lights; processing laboratories, cooperative unions . . .
all building confidence in our claim
that Toronto International Film Studios is
indeed, a unique place to make films.

Wilderness
Rivers
And Lakes

Mountains
Deserts
And Forests

Cities and
People
And Talent

Toronto
International
Film
Studios

A unique place to make films.

For more information contact
HENRY COMOR, General Manager
175 Bloor Street East
Toronto, Ontario, Canada
Area Code (416) 924-3701

PIONEER AWARD DINNER

GALA INDUSTRY EVENT

On Wednesday, October 6th, more than 300 Picture Pioneers and their guests gathered in the Centennial Ballroom of the Inn on the Park in Toronto to do honour to five members of the C.P.P. who were selected by a committee of past award winners as recipients of this year's awards.

Myer L. Axler received the Pioneer of the Year Award and a painting of himself from N. A. Taylor, himself a past President and award winner, who also presented Mrs. Axler with a bouquet of beautiful red roses. Special awards were presented to Owen Bird of Vancouver by Vice-President of the Pioneers Len Bernstein, Phil Maurice of Montreal received his award from Romeo Goudreau, President of the Quebec Branch of the Pioneers, and R. W. Bolstad, a past President and past award winner made the presentations to Andy Rouse and Lionel Lester of Toronto.

Following the dinner the Pioneers and their guests spent the balance of the evening talking about the 'Good Old Days', bending the odd elbow, and dancing to the sentimental music of Art Hallman and his orchestra.

In the accompanying photo Mr. N. A. Taylor is shown presenting the Pioneer of the Year Award to Myer Axler, and roses to Myer's wife Mildred.

FROM LEFT: N. A. TAYLOR, MILDRED AND MYER AXLER

SAM SPIEGEL NAMED PRODUCER OF THE YEAR

Three-time Academy Award winner, and producer of the eagerly-awaited NICHOLAS AND ALEXANDRA, Sam Spiegel flew to New York to accept the Producer of the Year Award from the National Association of Theatre Owners at their annual convention in the Hotel Americana.

At the same time, Franklin J. Schaffner, director of the picture was presented with the Director of the Year Award.

NICHOLAS AND ALEXANDRA will be world-premiered by Columbia Pictures at the Criterion Theatre on Broadway on December 13th.

COVER STORY

From the left: SAM WATERSON, DIANA LEBLANCE, HARVEY HART, MAUD ADAMS, ALEXIS KANNER, JOHN T. ROSS.

Currently filming at Toronto International Film Studios at Kleinburg, Ont. is 'MAHONEY'S ESTATE', an original story by Terrence Hefferman of Montreal, with the screenplay being a co-operative effort by Hefferman and Alexis Kanner. Executive Producer is John T. Ross, Director Harvey Hart, and stars Sam Waterson, Diana LeBlanc, Maud Adams and Alexis Kanner.

Mahoney is played by 29 year old, Canadian born Alexis Kanner who spent several years in England, on the stage, in films and in T.V.

Felix is played by Sam Waterson, a young actor who has gained prominence on Broadway.

Maud Adams as Miriam, is one of America's top models, a Swedish beauty who, in MAHONEY'S ESTATE has accepted the role as her first major commitment to films.

Torontonian Diana LeBlanc, Stratford-trained, plays Joy, and may well steal all the scenes she appeared in.

MAHONEY'S ESTATE is a touching story about an alcohol soaked 29-year-old who decides to leave the city to return to the soil and be reborn.

This is but the beginning . . . Mahoney re-born . . . Mahoney tanned, fit, and who knows, a major figure in his community? Politics?

Then there is Mahoney's other life—and Felix . . . Felix with his contempt for the 'Lunatic Farm', his rude and brutal cynicism . . . and Gordie Robinson, a true-blue button-down type, crooked smile but straight teeth, and of course Miriam . . . the most beautiful creature Mahoney has ever seen in his entire life.

And Joy . . . dear little pregnant Joy. She follows Felix to the farm, and Mahoney, finding that even two is a crowd, is apoplectic. None of this commune stuff for Mahoney. He wants to be alone to grow his vegetables, sweat behind his plow, his woman, his stand in 'God's vast and honest country.' Nobody, including Mahoney is quite sure if the great experiment is going to work. He means everything he says and does. He's also full of hot air. He's big enough, small enough, to be a bit of each of us, at every age, and from every situation. From the looks of it, we will, after all, only be chuckling at ourselves.

The film has been budgeted at approximately $650,000.00, and is being financed completely in Canada, by the C.F.D.C., Niagara Television Ltd., Topaz Productions Ltd., and Robert Lawrence Productions (Canada) Ltd. Distribution will be handled in Canada by I.F.D., and International distribution is presently in the negotiation stages. MAHONEY'S ESTATE will be ready for dating in April of 1972.

PRODUCTION NOTES

IN PRODUCTION

UNITED ARTISTS has FUZZ, a Filmways-Javelin production currently filming in Hollywood, after which it will move to Boston for further location shooting. The screenplay by Evan Hunter was adapted from Ed McBain's novel. Richard Colla will direct stars Burt Reynolds, Yul Brynner and Raquel Welch.

20TH CENTURY-FOX is currently filming THE POSEIDON ADVENTURE aboard the retired 80,000 ton superliner Queen Mary. Gordon Douglas is directing with Irwin Allen as producer. The screenplay by Wendell Mayes is based on Paul Gallico's best-seller.

WARNER BROS. has LOUISE presently in production on location in Annecy, France. Screenplay by Jean Loup Dabadie is based on Jean-Louis Curtis' story. Stars are Jeanne Moreau and Julian Negulesco.

M.G.M. has three in various stages of production. A CASE OF NEED, a Blake Edwards-William Belasco production is presently filming on location in Boston. The screenplay by Irving Ravetch, Harriet Frank Jr., Blake Edwards and John D. F. Black is based on Jeffrey Hudson's prize-winning novel. James Coburn and Jennifer O'Neill star.

ONE IS A LONELY NUMBER, a David L. Wolper production is currently filming in San Francisco. The screenplay by David Seltzer is based on Rebecca Morris' short story. Mel Stuart is directing and Stan Margulies producing. Melvin Douglas and Trish Van Devere star.

The Cy Howard-Leonard Ackerman production EVERY LITTLE CROOK AND NANNY is now filming in California, with Howard directing and Ackerman producing. Screenplay was adapted by Howard, Jonathan Axelrod and Robert Klane from a novel by Evan Hunter. Stars are Lynn Redgrave, Victor Mature and Dom DeLuise.

COLUMBIA has four before the cameras. THE NEW CENTURIONS, a Robert Chartoff-Irwin Winkler production is presently filming in Los Angeles. Screenplay by Stirling Silliphant adapted from the best-selling novel by Joseph Wambaugh. Richard Fleischer is directing stars George C. Scott, Stacey Keach and Jane Alexander.

BUTTERFLIES ARE FREE, a Mike Frankovich production is before the cameras in Hollywood. Screenplay by Leonard Gershe based on his own play. Milton Katselas, who staged the original Broadway play is directing stars Goldie Hawn, Edward Albert and Eileen Heckart.

THE GARNETT SAGA, a Ned Sherrin-Associated London Films production is presently filming in London. Screenplay by Johnny Speight is adapted from his own T.V. series, and a follow-up to the highly successful film TILL DEATH DO US PART. Robert Kellet is directing Warren Mitchell and Dandy Nichols who re-create their original starring roles.

Filming is currently underway on "1776", motion picture version of the play which in 1968-69 won both the Tony Award and the New York Critics' Circle Award as Broadway's best musical. Re-creating their original stage roles are William Daniels, Howard Da Silva, Ken Howard, Thomas Jefferson, David Ford and Virginia Vestoff. Jack Warner is producer of "1776" which is filming on the largest set ever constructed at Columbia's ranch in Hollywood.

UNIVERSAL has JOE KIDD, a Universal-Malpaso production which was previously titled SINOLA currently before the cameras in Arizona. The screenplay by Elmore Leonard is being produced by Sidney Beckerman and directed by John Sturges, starring Clint Eastwood with Don Stroud and James Wainwright.

TO START PRODUCTION

M.G.M. has on its schedule HIJACKED for filming this fall, from a screenplay by Stanley Greenberg based on the novel by David Harper. James Pratt has been signed as associate producer and production manager. Casting has not yet been completed.

THE WRATH OF GOD, a Rainbow production for Metro will begin filming on location in Mexico later this month. The screenplay by Clair Huffaker was adapted from the novel by James Graham. Ralph Nelson will produce and direct. Stars are Robert Mitchum and Paula Pritchett.

UNITED ARTISTS has two ready for the cameras. THE MAGNIFICIENT SEVEN RIDE will be filmed by the Mirisch Production Company with actual shooting scheduled for February. This marks the fourth film based on the Magnificent Seven characters, with Lee Van Cleef cast in a starring role. William Calihan will produce from a screenplay by Arthur Rowe.

SCANDAL, a Klinger-Caine-Hodges production will begin filming later this year on location in Rome, Naples and Sorrento. Mike Hodges will direct from his own original screenplay. Michael Klinger will produce. Set to star is Michael Caine.

20TH CENTURY-FOX has one ready for the cameras, THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS, based on the long-running stage play adapted for the screen by Alvin Sargent. Paul Newman will produce and direct. Academy Award winner Joanne Woodward will star.

COLUMBIA plans to begin filming in January TWO PEOPLE, on location in and around Marrakesh, Casablanca and Paris. This will be produced for Columbia by the Filmakers Group and marks the second film to be delivered under the deal between Columbia and T.F.G. in which Robert Wise, Mark Robson and Bernard Donnenfeld are partners. Wise will produce and direct from the original screenplay by Richard De Roy. Casting has not yet been completed.

THE FANFARE CORPORATION plans to start shooting later this month on HOT SUMMER WEEK, from a screenplay by Larry Bischof, David Daufman and Michael Levesque. Kathleen Cody, a regular on several T.V. soap operas will star.

UNIVERSAL has three ready to go. BEQUEST TO THE NATION will begin filming in England in early Spring. Hal Wallis, currently working on THE PUBLIC EYE will produce and direct. This will be the sixth feature Wallis will produce for Universal.

LIMBO will go into production in Miami next February with Mark Robson directing and Linda Gottlieb

PRODUCTION NOTES

producing from an original screenplay by Joan Silver. This will be a Filmakers Group production.

UZANA'S RAID will star Burt Lancaster in an original Western by Alan Sharp. This Carter De Haven production will go before the cameras in December with De Haven as producer. This is Lancaster's first film for Universal since AIRPORT.

REMBRANDT is completing plans for the production of THE SENSUOUS WOMAN from screenplay by Jeannie Sakol based on the book of Joan Garrity. This is the biggest-selling non-fiction book ever written by a woman, with over 700,000 hardcover sales and six million paperbacks. William L. Snyder will produce, and hopes to start shooting in New York by year's end.

IN THE CAN AND READY FOR DATING

COLUMBIA PICTURES has completed work on the Kastner-Ladd-Kanter production "X,Y & Z" from an original screenplay by Enda O'Brien. Film was produced by Jay Kanter and Alan Ladd Jr. with Elliot Kastner as executive producer. Brian G. Hutton directed stars Elizabeth Taylor, Michael Caine and Sussanah York.

YOUNG WINSTON, a Richard Attenborough production for Columbia is also ready for dating. Film based on Winston Churchill's autobiography "My Early Years." Richard Attenborough produced and directed stars Robert Shaw, Anne Bancroft and a newcomer, Simon Ward as Churchill.

UNIVERSAL has completed MARY QUEEN OF SCOTS, a Hal Wallis production. Chosen for the Royal Film Performance, this is the second time a Hal Wallis production has received this signal honour. Screenplay by John Hale. Charles Jarrott directed stars Vanessa Redgrave and Glenda Jackson.

Also from Universal comes FRENZY, Alfred Hitchcock's first film production in England in 21 years. Anthony Shaffer adapted the screenplay from Arthur La Bern's suspense novel. Filmed at Pinewood Studios FRENZY stars Jon Finch, Vivien Merchant, Bernard Cribbons and Alex McCowen.

WARNER BROS. has completed filming of PORTNOY'S COMPLAINT, starring Richard Benjamin, Karen Black, Lee Grant and Jack Somack. Lehman wrote, produced and directed PORTNOY'S COMPLAINT, the film version of Philip Roth's best-selling novel. Shooting was on location in Rome, Athens, Tel Aviv, New York and Vermont.

●

The Canadian Production Scene

By Harriet Bernstein

Canart Films Limited have completed shooting on THE ROWDYMAN, currently being edited for an early release next year. This comedy, which revolves around the life style of a free-wheeling individual, was filmed entirely in Newfoundland, primarily Corner Brook and St. John's, during a seven-week shooting schedule.

The budget of $350,000.00 was co-financed by the Canadian Film Development Corporation, Agincourt Productions and Film Associates, and Film Canada, who will also distribute the film. With F. R. Crawley as Executive Producer and Lawrence Dane producing, Peter Carter directed the ROWDYMAN from an original screenplay by Gordon Pinsent who also stars.

Co-starring with Pinsent are Will Greer, Frank Converse (of the T.V. series N.Y.P.D.), and Linda Gorenson. Ed Long was director of Photography, and Michael Manne is presently editing at Film House in Toronto where all post-production work is being handled. The music has not yet been scored. This colour film was shot with a N.A.B.E.T. crew.

Gordon Pinsent and Will Greer

Linda Gorenson and Sabena Maydelle

"'Long Ago, Tomorrow' is a civilized picture, a rarity today. Admiration for high quality acting, honest and sincere presentation will help you fall in love with it."
—Wanda Hale, New York Daily News

"One will not quickly forget a love that is so beautiful. 'Long Ago, Tomorrow' is a very good picture. An extremely touching film."
—Archer Winsten, New York Post

"If you have tears, and you will, they are shameless ones, and for this we pay particular honor to Forbes who adds dimension to talents that have ranged from 'Seance On A Wet Afternoon' to 'The Wrong Box'. The supporting cast is excellent; the theme poetic and compassionate."
—Judith Crist, New York Magazine

"long ago, tomorrow"

Starring Malcolm McDowell, Nanette Newman • Produced by Bruce Cohn Curtis • Directed by Bryan Forbes • From Cinema 5

IFD International Film Distributors LIMITED